

# **The Gateway**

Member of the Canadian University Press

# STYLE BOOK



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**A Guide To Easy Writing  
For Gateway Staffers**

No.

# Foreword

Perhaps the greatest problem which student newspapers must overcome is one of succession. Each year, newly-appointed editors and reporters are forced to take over jobs which they do not necessarily know how to do.

Large newspapers are established according to style rules which are amended over a period of years. Unfortunately, student newspapers tend to change format and style overnight, with one inevitable result—confusion.

In an effort to establish The Gateway on a firm footing and to assist its staffers in the job of publishing a semi-weekly newspaper with as little pain as possible, we have written and compiled this style book.

A newspaper's style book is its bible. The rules set out in it are to be followed at all times. Hopefully, it will solve all organizational and style disputes for an indefinite length of time . . . unless future editors fail to make necessary amendments as required and fail to build upon basic Gateway format and style rules.

Chief sources for this book are all recognized experts in the field of journalism—Canadian Press Style Book (1957) and Maclean-Hunter Editorial Manual and Style Guide (1959). The Elements of Style by William Strunk and Fowler's Modern English Usage are recommended reading for the novice.

It is our hope that every Gateway staffer will study and profit from the advice presented in this little book.

Don Sellar, Editor-in-Chief, 1965-66

Bill Miller, Managing Editor, 1965-66

April, 1965

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# Introduction To Gateway

The Gateway is not a professional newspaper—that is, its staff is unpaid, with the exception of senior editors.

The Gateway is not a scandal sheet which delights in producing faculty-splitting editorials damning Remembrance Day or Motherhood.

The Gateway is not the voice of university administrators and student politicians who would use it to further their private ambitions.

The Gateway is not a closed organization to which only the so-called “select” may belong.

But The Gateway is an attempt at student journalism, an opportunity for students to enter the field of professional journalism, a forum for public discussion and enlightenment.

This is a tabloid sized, semi-weekly student newspaper constituted under the students’ union publications bylaw. It sets out five purposes to which this newspaper must strive:

- providing accurate and complete coverage of campus news,
- aiding in the promotion of student activities and functions
- presenting all aspects of opinion to the student body
- encouraging the literary and artistic talents of students, and,
- maintaining co-operation between the administration, staff and students of the university.

Gateway reporters have travelled to Fort Saskatchewan Jail, to Algeria and even to the Alberta Legislature in search of news. Sports reporters have travelled as far away as Halifax to report the fortunes of U of A teams.

Our staffers sacrifice academic standing in order to present the campus with independently-gathered and researched news—not rewrites from the Edmonton Journal, or the Edmonton Times (after September, 1966). Rewards received along the way are few, and difficulties which must be overcome many.

But Gateway writers find they have little trouble making the jump to daily newspaper standards after moving through The Gateway “kindergarten.”

As a member of Canadian University Press, The Gateway competes annually for five trophies: The Southam Trophy for general excellence, The Montreal Star Trophy for news photography, The Bracken Trophy for editorials, The Ottawa Journal Trophy for cartoons and the N. A. M. MacKenzie Trophy for feature writing.

Canadian University Press includes 27 other campus newspapers across Canada. Through the national press service and exchange papers, each member newspaper receives coverage of campus activities in Canada's larger universities. CUP is affiliated with USSPA, the United States Student Press Association.

The Gateway is published Wednesday and Friday, with a press run this year exceeding 8,000 copies.

It is financed to the tune of approximately \$2 per student and receives more than \$9,000 of its \$27,000 budget (1964-65 figures) through advertising.

Our offices are presently located in room 209, students' union building. The newspaper operates effectively with a staff of 50 persons.

The university print shop publishes The Gateway on a Miehle 29 offset press. All proofreading and layout is done by our staffers.

The Gateway Editor-in-Chief is appointed by the retiring students' council after applications are submitted in writing to the personnel board chairman, and all applicants have appeared before council.

Sub-editors are appointed by the Editor-in-Chief.

The Editor-in-Chief is in complete charge of the newspaper, but responsible to council for his actions, and liable to dismissal by council at any time.

## EDITORIAL BOARD

**Editor-in-Chief:** The Big Cheese. Makes all policy and final decisions. Sits on council as a non-voting member.

**Associate Editor:** Assists the EIC in determining policy and writing editorials. Writes and edits major news stories.

**Managing Editor:** Sees that the newspaper follows the style set by this book, supervises makeup and writes editorials. Takes responsibility for the technical operation and "kinder-garten" aspects of the newspaper.

**Advertising Manager:** Receives commission for handling advertising phase of our operation, natch!

**News Editor:** Assigns stories; oversees all final editing of all stories from all departments; supervises writing of headlines

and works with makeup editor on page layout. All department editors are responsible to him.

**Makeup Editors:** Supervise makeup of all pages except edit and off-edit pages. Responsible for editing headlines. Should be available for print shop duty.

**CUP/Copy Editor:** All news copy first handed to him for editing (which includes call for rewrite, or complete rejection), line count and setting instructions (where possible). Also responsible for reading and compiling CUP copy.

**Sports Editor:** Responsible for complete sports operation and personnel.

**Features Editor:** Assigns and edits features. Sets up schedule for features. Hands in edited copy to News Editor and arranges for pictures and/or sketches to accompany it.

**Photo Editor:** Works as liaison with Photo Directorate and News and Sports editors to produce printable work. Assigns pictures to photographers in co-operation with news, sports, and fine arts editors.

**Fine Arts Editor:** Responsible for one Fine Arts Page each week. Submits edited copy to News Editor. Responsible for pictures and/or illustrations for this page.

**Office Manager:** Responsible for office maintenance, promotions, parties, staff of librarians, filing clerk, typists, circulation, etc.

**Reporters:** Senior reporters cover beats such as administration, education, council, etc. Junior reporters receive training and gradually work up to greater responsibility, as their writing skill develops. keystones to the whole damn operation.

# Gateway Production

In order to produce two editions per week, The Gateway must maintain strict deadlines.

The first deadline is an advertising deadline. All advertising copy must be in by 4:30 Thursday for the following Wednesday edition, and by 4:30 p.m. Monday for the Friday edition.

The deadline for all short-shorts items is 7 p.m. Sunday for the Wednesday edition and 7 p.m. Tuesday for the Friday edition.

Final copy deadline is 8:30 p.m. press night for both newspapers. The only departure from this schedule is on a late-breaking, stop-press story.

Copy editors must handle all stories as they are handed in, making corrections, calling for rewrites, adding sub-heads and putting setting instructions on copy.

By 9 p.m., all stories should be handed in to copy readers and the makeup operation can begin. The News Editor should have a priority rating established for every story in the newspaper by this time.

As the Makeup Editor fills each page, headline writers are busily trying to keep up with him.

Meanwhile, in the Editor-in-Chief's office, that final editorial should be just about finished and makeup for the edit and off-edit pages well underway.

Features, fine arts, and the short-shorts page can be made up first, followed by sports and news pages.

Page One is made up last.

High priority news copy generally is handed in last, and should be checked by the Editor-in-Chief. A system of dupes allows him to write an editorial from information contained in a news story while the other copy is being handled by other editors.

In theory, low-priority copy is handed in first, so that it can be dummied in first.

When all cutlines, pictures, copy and headlines are sorted into appropriate envelopes, they are delivered to the print shop



(behind the engineering building) and deposited in the slot at the northwest corner of the building.

And so, to bed . . .

But by 10 a.m., galley proofs are being run off and proof-readers are needed at the print shop.

By 11 a.m., the first page proofs are being turned out and senior editors are needed to give them the final okay. Gateway staffers can show their loyalty to the cause by showing up at the print shop to read proofs whenever they have spare time.

Their loyalty is rewarded at the rate of ten cents per proof for beginners, and twenty cents per proof for pros (after Christmas, everyone is considered a pro).

The advertising manager proofreads all advertising set at the print shop.

After final page lock-ups on each form (see glossary), The Gateway is printed on the offset press (see glossary) at the print shop. Hopefully, campus distribution can begin by 2 p.m. Wednesday and noon Friday.

The only remaining deadline at this point is for the circulation manager, whose job is to mail out copies of The Gateway to the CUP offices and CUP members. When he fails, the whole reason for having CUP fails because member newspapers cannot get important news copy while the copy is still newsworthy.

# Preparation Of Copy

Type out all stories as neatly as possible, or con someone into typing them for you.

Type on one side of the paper, and *double space* your lines so editing marks can be made more neatly.

Use a 54-stroke line—four of these approximate one inch of one column type, and thus easier computation of the length of story is made possible. End each page on a paragraph. If a paragraph would otherwise run over to a second page, chop it off or cross it out and begin again on the next page.

In the upper left hand corner of the first page, type your last name and a one-word “slug” or guideline to describe what the story is about. This slug is used in make-up on dummies to identify the story to the printers. Your name is useful when bylines are being considered.

Follow the slug with the page number, repeating the number several times.

If the story runs to more than one page, type “. . . more” in the lower right hand corner, and retype the slug on take two.

Begin your story half way down take one, so that editors can write setting instructions and insert bylines with ease.

At the end of your story, type “— 30 —”. Look this term up in the glossary.

It is up to copyreaders and rewrite men to circle all such slugs and instructions, so they will not be mistaken by the printers for copy.

Before handing in a story for editing, read it yourself . . . carefully. Check all information with reliable sources; check student and faculty names against the university calendar or student telephone directory; check abbreviations, capitalizations, etc., with this style book; check all questionable spelling with The Oxford English Dictionary.

Still confused about how to set up your copy?

See figures 1 and 2.

NOTE: This is just a silly example, but if it happened, a Gateway reporter would be writing in somewhat more detail.

Stories filed from out-of-town will have a dateline, typed

in capital letters followed by a dash (two hyphens make a dash) and the lead.

If the out-of-town story was obtained through CUP, the originating city is typed in caps and followed by CUP in brackets and a dash (e.g. CALGARY (CUP)—).

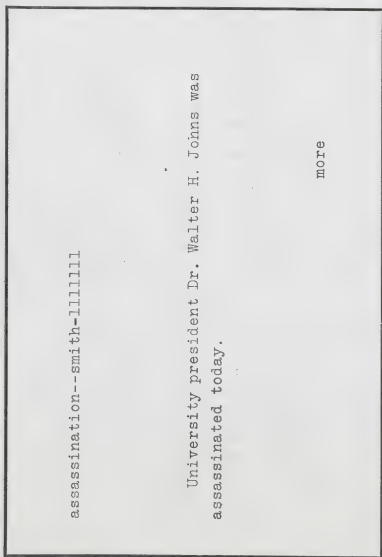


Fig. 1 Copy Preparation

assassination-2222222

Shortly after his body was found at the foot of the administration building steps, Edmonton city police took a 34-year-old English professor into custody and charged him with capital murder.

Dr. Johns died from a bullet wound in the head, a police spokesman told The Gateway.

Arrested and charged in the shooting was Joe Glotze, a lecturer in the Bible. A .22-calibre rifle was found in his possession, police said.

--30--

Fig. 2 Copy Preparation

# Writing Your Story

A writer should make his material easy to read and understand. A writing style that is clear and simple helps to convey the message to the reader.

The first step to clear writing is clear thinking. Thinking before writing helps the writer to emphasize what he really wants to say. Emphasis strays when the writer does not think first, and the copy becomes cluttered. The reader is forced to work to understand the story. This is not what the writer is trying to do.

Correct emphasis and good organization are the chief results of thinking before writing. Better use of words and better sentence structure are also important results. When a writer is perfectly clear about what he is going to say and the order in which he is going to say it, then his mind is free to concentrate on the job of expressing himself.

When a successful writer sits down to write a story, he first decides on the main idea he wants to leave with his readers. He must keep in mind who his readers will be. If he was writing on a new teen-age fad, then his story for the Fogeyville News-Gazette would be different from an article on the same subject in the Teentown Times.

When writing for the Gateway, keep in mind you are writing for a college audience and write your story so it is interesting to them.

Remember, too, an old saying in the journalism world, "Never underestimate your reader's intelligence and never overestimate his knowledge of a particular subject."

Once you have decided what to write and for whom you are writing, the job of composing the story is relatively simple. The one danger to guard against now is that of being carried away by sheer enthusiasm for words.

The novice writer is the common victim of this pitfall. Despite what he has been told about "simple words," he is apt to stray into flights of rhetoric or "purple passages." He feels his sentences will lack color or drama or even action without at least a few of his favorite high-powered adjectives and complex phrases. Actually, there is just as much "punch"

to a simple word as there is to one of three or four syllables—often more. And unless the reader understands the word, there is no punch at all, whatever its size.

The ideal article has been described as one written so that *the words are for children and the meaning is for men.*

Make that your objective.

## TEN PRINCIPLES WORTH REMEMBERING

The *Techniques of Clear Writing*, by Robert Gunning, lists ten principles worth remembering.

1. **Keep sentences short.** Tests show reading tends to become hard when sentences average much more than 20 words. Sentences in the most successful magazines with mass appeal average 16 to 17 words.
2. **Prefer the simple to the complex.** This applies to sentence structure and the choice of words. Write "try to find out" rather than "endeavor to ascertain."
3. **Prefer the familiar word.** If the reader doesn't understand the words you use, he is likely to miss your meaning. This does not suggest that you should use a small vocabulary. You need all the words you can master.
4. **Avoid unnecessary words.** Nothing weakens writing more than words you don't need. Read your copy over closely. Make every word carry its weight.
5. **Put action into your verbs.** Active verbs put life in writing. Don't smother action with too many participles and gerunds. Write "We aim to write clearly" rather than "Clarity in composition is our intention."
6. **Write the way you talk.** Well, anyway, a little that way. A conversational tone is one of the best avenues to readable writing. Don't lapse into a stuffy business jargon that has no relation to the way business people talk face-to-face.
7. **Use terms your reader can picture.** Be aware that abstract terms tend to make writing dull and foggy. Prefer the short, concrete words that stand for things you can see and touch.
8. **Tie in with your reader's experience.** Your reader will not get your *new* idea unless you link it with some *old* idea he already has.
9. **Make full use of variety.** Don't smother your individual writing style. Develop a fresh form of expression that represents you. Avoid clichés. Avoid stilted patterns of writing.
10. **Write to express not, impress.** Don't show off with complexity. Make your ideas clear with simple, direct writing.

The writer who actually makes the best impression is the one who can express complex ideas simply.

Each and every story printed in *The Gateway* should satisfy a six-way test. It must be:

1. accurate; all information checked.
2. fair and honest; no distortion of truth by omission or otherwise.
3. complete; containing all the facts the reader needs. Don't raise more questions than answers.
4. interesting to read and easily understood.
5. brief; no padding.
6. in good style; typographically and grammatically.

## THE NEWS STORY

Most writing for *The Gateway* is in the form of straight news stories. "News" means anything factual of interest to *Gateway* readers. Sometimes *Gateway* stories are picked up by Alberta dailies and on rare occasions may appear in papers across Canada.

Just as the skilled carpenter must be able to select the good boards from a pile of lumber, so must the reporter be able to distinguish between newsy facts and those of little or no news value. They are the raw materials with which he works. This selection requires exercise of that sixth sense, the "nose for news," which, although lacking in many individuals, can be developed to a degree in others by experience and study and is the natural endowment of the talented.

In gathering and writing news, a knowledge and appreciation of news values serve both the cub reporter and the senior veteran. They help the reporter to:

1. know where to go for facts.
2. recognize news when he encounters it.
3. select vital phrases of his story for emphasis in his lead.
4. omit irrelevant material.

Distance between the news item's place of origin and its place of publication determines its degree of reader-appeal and the limits of reader-interest.

The local news item which is published at its place of origin makes a first claim on the reader. The story of a fire in Timbuctu has less interest for *Gateway* readers than a fire here on campus. Proximity of events increases the reader's curiosity concerning them.

Familiarity of places and persons involved in these local stories is, of course, an additional factor which stimulates that all-important reader-interest.

Reader-interest in an item tends to decrease in direct ratio to the increase in distance between its place of origin and place of publication.

Economic and cultural interests of readers in its place of publication help determine an item's value. A bit of timely information will arouse greater reader-interest in one town than in another. For example, a story dealing with railroads is bigger news in a railroading center than it would be in cities which do not include many railroad employees.

The content of a story to arouse interest must stir the thought or emotions of the reader. When the mind reaches to a stimulus, unless the reaction is merely that of rejection, it is interested in it. Interest is sustained attention to a stimulus. If the reaction has been intellectual and resulted in thought concerning the stimulus, or if it has been emotional because of the fact that the stimulus has made its object angry or sad or happy, it has been such as to sustain attention.

The human mind reacts to a large range of subjects but with wide individual variations. Hence, subject matter which appeals to one reader will arouse no reaction in another.

The human being is selfish. Himself and those things which directly concern him are his first consideration. Topics closely related to the reader, his hobbies and his affairs are the surest approaches to his interest.

The unusual is the basis of much which we call news. Changes, departures from the expected and routine, are usually productive either of thought or of amusement. Remember the time-honored maxim: *"If a dog bites a man, that's not news; if a man bites a dog; that's news."*

The reader readily gives attention to timely items concerning prominent persons or places. An unusual incident is news, but such an incident in which a well-known personality is involved is choice copy.

Familiarity paves the way for interest. Timely information concerning persons and places with which the reader is acquainted intimately often will produce more thought and comment than far more significant facts will arouse.

Items which present vast figures or deal with the activities of masses of persons have appeal because of the sheer magnitude of the concepts with which they deal. The huge banner headline gets the reader's attention because of the compelling power of its great size. The mind reacts in a similar fashion to magnitude of concepts presented.

An item sometimes gives rise to thought not because of itself, but because of probable consequences, its significance. Significance of the event is frequently a factor contributing additional appeal to accounts having other strong interest elements.



# THE NEWS LEAD

Most newspapers today use the summary lead style of writing. This means the story is summarized in the intro or lead paragraphs. The lead therefore becomes the most important part of the story.

Summary lead style serves two purposes. First, it enables the news editor to cut a story wherever he wants and still have a complete story because a summary lead story will have all the important details at the top and dwindle gradually like an inverted pyramid to the less important facts. Second, the modern reader does not have time to read every word of a newspaper. A summary lead story enables him to read only the first few paragraphs to know what has happened.

It is only logical that the brighter the lead the more interesting and appealing it becomes. If a reporter can say the same thing in 10 words that someone else can say in 20, the short lead will be better accepted and more easily understood.

The Gateway likes short leads because they attract more readers.

Leads should not be longer than 25 words, although there are exceptions. The best leads should contain the brightest and most appealing angle of the story. It should be a simple, short sentence in simple, short language.

The traditional lead should answer the five Ws and the one H. For example:

Joe Glotze, age 2, (WHO) was killed (WHAT) in front of Lister Hall (WHERE) Tuesday (WHEN) when he chased his girl friend out into the street (WHY) and was struck by a car (HOW).

This form of lead has fortunately been severely moderated.

But from a traditional lead, the reporter can go on to lesser details: The boy was thrown 40 feet by the impact; the driver of the car (Joe's best friend and roommate) had hysterics; that Joe's girl friend ran screaming to the scene, knelt down beside the body and kissed his cold lips.

The story would possibly end with the number of others in Joe's family and what his father does for a living.

Notice that the lead itself begins with the most important details: Joe Glotze, ag 2, was killed. In this example, the entire story is told in the lead.

The Gateway follows this lead form but not with a serious obedience. The traditional lead, although still functional, is cumbersome.

It would be far better to accentuate one of the facts and obtain a brighter story:

Ag student Joe Glotze chased happily after his girl friend in front of Lister Hall Tuesday.

She ran out into the street and Joe ran after her.

Too late the driver of the car spotted Joe. He was killed instantly when thrown 35 feet into the air . . .

This emphasizing of the WHY element is called using a hook or trick lead, a device used by some metropolitan dailies today.

The lead must also arouse the curiosity of the reader and drag him into the story:

Rev. Peter Glomphoot said No.

He said no to premarital sexual relations.

He said no to necking in the back seats of cars.

He said no to underage drinking in beer parlors.

He told a Varsity Christian Fellowship meeting Tuesday that it is time young people lifted their morals out of the gutter . . .

What has been done here is simple. The true lead of the story is the fifth paragraph. A few paragraphs have been put on top of the true lead to give the story a little added oomph, or punch.

The lead should also be stripped of all but essential details. For example:

The president of Consolidated Cheesebox and Beaverboard Products (Canada) Ltd., and a former district governor of Kiwanis International, John R. Davies, today told members of the campus Liberal Club that Canadian businessmen should concentrate more on foreign exports.

Stinks, doesn't it?

First of all, the writer has "backed into" his lead. The important thing is what the speaker is saying and not who the speaker is.

Second, the lead contains so much trivia and garbage that the meaning is obscured.

Third, the lead is far too long.

Fourth, a man's title or position usually follows his name, not precedes it.

One correct form of the above example would be:

Canadian businessmen should concentrate more on exports, a leading Canadian businessman said today.

John R. Davies, president of Consolidated Cheesebox and Beaverboard Products (Canada) Ltd., told the campus Liberal Club that . . .

Who cares whether he is a former district governor of Kiwanis International?

## ATTRIBUTIVES

Unless you are writing color, descriptive, eye-witness, interpretative or first-person stories, all information must be attributed to someone whom the story either names or describes. Unqualified information is dangerous in the event of libel and appears to the reader as though it were the opinion of the paper.

Don't avoid the word "said" by finding off-beat synonyms. Simplicity is the keynote in journalism and "said" serves a simple functional purpose. As the reporter acquires skill, he acquires the knack of hiding "said" so that it does not appear repetitious.

Reported, commented, suggested, opined, spoke, communed are not synonyms for "said." Don't use "added" unless a speaker actually adds something as an afterthought. "Told" is not a bad word but it should be used only once, and possibly twice, in a story to describe to whom the speaker is speaking.

Question leads and quote leads should be avoided. Neither are true summary leads and both lack dignity which is often needed in a story. These leads often appear overly cute and affected. Affectation has no place in The Gateway.

One final point on lead style: unless a person is widely known by his name alone, don't refer to him by his name in the lead. Instead describe him by occupation, age, outstanding action—or at the university, faculty and possibly year. Then name the man in the second paragraph.

## THE BODY

When the facts are clear and well-organized, the body of the story will expand each of the points included in the lead in the same order in which the lead has stated them. This plan of organization can be followed most definitely when the story deals with expository material.

Minor details not included in the material outlined by the lead may be presented in the order of their interest, those of greatest interest being reported first and those with least appeal being used last.

"Block" paragraphs, each a separate unit without transitions connecting it to that which precedes or follows, are employed as much as possible in the body of the story. Such paragraphs may be shifted about or eliminated in editing the copy, without rewriting other portions of the story.

When the facts of the story include strong narrative elements, three methods of organizing the body of the account are available.

1. Narrative material presented in chronological order may precede presentation of nonnarrative facts.
2. Nonnarrative facts may be presented first with the chronological account following.
3. More important nonnarrative material may be followed immediately by the chronological account and finally by less important nonnarrative material.

Facts are not presented strictly in order of their importance, inasmuch as supporting details are often used to elaborate on important points.

Thus, a story may begin with its summary lead, followed in the second paragraph by the two main points made in the lead and in the third paragraph by other summarizing material. The fourth and fifth paragraphs could be an elaboration of the first point, and the sixth could be a further expansion of point one. This could be followed by an elaboration of point two, a further expansion of point two, and finally, minor detail not covered in the lead.

The conventional news story, even after it has been set in type, may be cut to any desired length by the simple process of throwing away its later paragraphs. If necessary, this process may be continued until only the lead is left standing alone as a highly condensed account. Arrangement of material in order of diminishing interest and use of block paragraphs make this possible.

Publishing methods, particularly of larger daily newspapers, frequently require such hurried cutting of stories. If a story is too long to fit the space which has been allotted to it in the page dummy, the makeup editor merely drops off as many of the later paragraphs as necessary to fit the story to space available.

Conventional organization of news matter facilitates the work of the copy desk, also. If the reporter's story is longer than the editors believe it should be, its length may be reduced by the simple process of eliminating its last paragraphs. How-

ever, if the material has not been organized in the order of diminishing interest, a complete rewrite may be necessary. Use of block paragraphs in the reporter's copy enables the copy desk to reorganize the story if need be by cutting the copy and pasting it together again in the desired order.

## TECHNIQUE

Taste, judgment and proper story organization are all important in news writing. A smooth, sparkling story with an appealing lead requires planning. Extra thought is the price of this extra quality.

Ponderous, abstract writing makes hard reading even when its is perfectly grammatical. Just a few such passages can ruin a news story.

Those who work around bureaucrats have a descriptive term for this kind of pretentious phrasing: gobbledegook. Note these specimens: *Overt public resistance is sufficient to nullify . . .*; *Delay could not be predicated on opposition to desegregation . . .*; *The sustention of the principle is all the more indispensable . . .*; *Under mandate to achieve conformity . . .*

The trouble is, abstract phrases sound important—and say next to nothing. They aren't specific.

Stories which fail to answer obvious questions are equally discouraging to the reader. Such accounts, though cleverly written, defeat our primary purpose to inform.

These questions can concern matters of fact, unexplained procedures, undefined terms. A nicely composed Christmas story, for instance, reported that a crippled child home from the hospital—but going back—was thrilled most by a new bicycle, his first. Can he ride it? Will he some day? The story didn't say.

Watch out for over-attribution, which seriously impedes the reader's progress. Note the two examples below, and you will see the one on the right is the better of the two.

The Air Force using reports from the Air Force hospital at Edmonton, released a report saying the two pilots were in serious condition.	The Air Force said the two pilots were in serious condition.
---	--

Over-identification is just as ungainly as over-attribution:

The redbirds hammered three Japanese pitchers, including *Pacific League rookie of the year submarine pitcher Tadashi Sugiura*.

Everybody, now and then, gets carried away by his own

words in composing figures of speech. This one got out of hand:

To reply to it one must fire a scattergun because there is no nail-on-the-head answer. One answer would only rattle the fringes of the poser.

Clichés, regrettably, will be with us always. Inevitably they creep into rapid writing, but keep them to a minimum.

It is somewhat puzzling why needless quotation marks show up at all. An indirect quote is perfectly legitimate. It should be obvious that placing marks around harmless words or phrases is pointless. Example:

The prosecutor promised a "complete statement" on charges that a grand jury investigation of highway land buying was "fixed."

Do you see any need for quotation marks?

Good story writing is one of the hardest, but most important, tasks in rapid writing. The account that skips from one angle to another—and back again—is irritating; the account that belabors its point is boring. No reader will spend much time with either.

What is good organization? Any form that has impact. The conventionally-organized story presents its elements in order of importance. This is effective in reporting fast-breaking action or events of great importance. But it can be dull way of handling not-so-hot news.

A better plan, in most cases, is to work out the most interesting arrangement. Forget the five Ws and one H if an offbeat technique will hook the reader and entertain him while you inform him.

There are infinite ways of doing this. A few approaches too often overlooked are: the narrative form, the suspense story with a kicker, the account that tells itself through quotes, the gentle build-up to a climax, the progressive answering of an opening question.

Ingenuity and freshness keep the reader reading.

## COLOR

The word "color" has special meaning to a news writer. On big events, like a political convention or Grey Cup, we have special color sidebars (look up this term in the glossary). Even more important, color—in the meaning used here—should be a part of every major news story.

"Color" is not only a figure of speech. It means exactly what it says—to get color-words, "red," "green" and "blue" into

the copy where they fit, and to evoke color images wherever possible. The problem is to help the reader see the scene. Words that carry literal color images are immensely helpful.

The object is to depict so graphically that the reader can visualize the scene and what took place there. In short, to see it in his mind's eye. It is easier to say than to do but (1) you watch for and use tiny, unique details, (2) you describe an expression on a man's face at a given instant, (3) you use auditory symbols that evoke sound-images.

This does not mean the use of generalized, meaningless adjectives such as colorful, spectacular, striking, dramatic.

This being a Light and Sound world, most of our sensory impressions come through the eyes and ears. The trick is to find details that will let the reader see and hear what took place.

It isn't easy.

## FEATURE WRITING

The technique of feature writing is similar to the technique of any other expository or narrative writing since it makes use of (1) an introduction or a lead, (2) the body of the article, and (3) the conclusion.

The feature allows latitude and variety in the lead. Including, as it does, such a variety of expository and narrative types, feature writing allows considerable latitude in striking the keynote of the article. Hence the lead may be any one or a combination of two or more of the following types:

*The News Summary Lead.* Similar to that used in straight news writing, this lead is a condensed version of the whole story and embodies the five Ws and one H—Who, What, When, Where, Why and How. For example:

When the Democratic national convention in Baltimore in 1844 resulted in a deadlock between the two leading contenders for the nomination, Martin Van Buren and Lewis Cass, the wary delegates at last turned to a political unknown and chose him for their standard-bearer. Thus James K. Polk of Tennessee became the first dark horse candidate for president in American history.

*The Distinctive-Incident Lead.* This lead snaps a word picture of the story in its most characteristic moment and at a point when it has reached its summit of dramatic interest. Thus:

The eight black-robed judges of the Court of Appeals in Washington sat watching a lovely auburn-

haired girl. With deft movements she daubed cold cream over the left side of her face, and wiping it off with a towel revealed a hideous flaming birthmark from chin to forehead. No longer did the judges see her beautiful hair, her blue eyes or her trim figure. All they noticed was that terrible disfigurement.

*The Quotation Lead.* A familiar quotation that is apropos to the theme of the story may be used to indicate to the reader what the story is going to be about. For example:

"O, East is East and West is West  
And never the twain shall meet!"

If Rudyard Kipling had visited the residence complex on our campus, he might have revised those lines in his famous poem. For here East and West not only meet but they also live and work side by side in friendly fashion. . . .

*The Short Sentence Lead.* This consists of a single striking assertion which may be either a summary of the whole story or a statement of the most significant fact in it, as shown by this:

I am lucky.

Remembering the serious things I used to read about making good in business, I guess I am lucky to be able to come right out and admit I am lucky instead of telling about long hard hours of practicing golf shots.

*The Question Lead.* The question lead is similar to the short sentence lead but it is phrased as an interrogation, instead of an assertion, to challenge the knowledge or interest of the reader, as is done in this opening paragraph:

How much would a baby be worth to you?

If you already have one, of course, there isn't enough money in the world to buy him—or her. But for a baby as a new investment, could you afford to pay from \$30,000 to \$40,000?

*The Contrast Lead.* This is a statement of two obviously different facts with the purpose of emphasizing the fact that will be the theme of the article. For example:

On that June day it was an inferno of chattering machine guns, HE shells, and bursting bombs.



Here men died—in boats, in the surf, on the sand.

Today little French children play happily on this spot. Their laughter rises above the soft splash-splash of the waves.

This is the coast of Normandy—"Omaha Beach."

*The Analogy Lead.* This is similar to the contrast lead but it gains its effects by showing the similarity between some well-known fact and the fact that will be the theme of the story. Typical of such a lead is this one:

Ironically, the animal whose name is a synonym for everything contemptible in the human vocabulary is, in many essential respects the most similar of all animals to man. The basis of this similarity is the fact that man and the rat are the only completely omnivorous animals.

*The Picture Lead.* A graphic description of the setting of the story told in the article serves as an introduction to its action or the characters in it. For example:

The huge cell block was quiet—not the ominous calm preceding a riot, but a poignant stillness, as if a thousand ears were intently listening. Suddenly from the upper end of the block, a youth's full rich voice came ringing down the gallery, singing: "May I sleep in your barn tonight, Mister. . . ."

*The Two-Faced Lead.* A lead may look backward into the past or forward into the future for purposes of comparison with the situation in the present which is the theme of the story. Typical of this kind of opening paragraph is this:

If the next 25 years bring about as much change in bathing suit styles as the last 25 years, heaven only knows what conditions will be like in 1975. The big break in beach fashions really began with "that saucy harem bathing suit, the newest and wickedest Parisian importation," as the style writers termed it. From then on suits became scantier and scantier until the topless outfits of 1964. So it only seems reasonable to ask: "What will they be, if at all, in another quarter century?"

Insofar as feature writing is similar to any other expository or narrative writing, the main body of the feature article is developed in the same way as any other good writing. It should exemplify the three cardinal principles of (1) unity, (2) coherence, and (3) emphasis in its separate paragraphs and in itself as a whole. This may be accomplished by (1) having a central theme or main idea carried out throughout the article; (2) eliminating extraneous material and closely relating all the material in the article to the central theme; and (3) bridging the transition from each paragraph to the next one easily and smoothly and avoiding abrupt changes of thought.

The conclusion of the feature article also resembles the conclusion of other forms of expository and narrative writing. (1) It may be a condensed summary of the whole article, reviewing briefly the salient facts brought out in the article; (2) it may be the climax or highest point of interest in the article as it frequently is in a short story; or (3) it may be a "cut-back" or "flash-back" to the introduction, i.e., a restatement of the lead phrased in somewhat different language but serving to emphasize the important statements made at the beginning and to round out the whole article.

# Words

Use of words in the proper sense is essential to accuracy. Avoidance of words and expressions banned by established practice, and knowledge of preferred usage in optional instances, contribute to uniform copy.

The Oxford English Dictionary is The Gateway's authority on meaning of words. For the niceties of usage, turn to Fowler's Modern English Usage. For specific cases included, The Gateway style book is final reference.

Corporate names of banks, railroads, etc. are distinctive and should be checked before being used.

"Murder" is a technical term denoting a degree of guilt, and is to be used advisedly.

Technical differences between "canned" and "bottled" foodstuffs should be kept in mind when those subjects are mentioned. Avoid both, unless quoting authorities, when reporting cases of food poisoning.

A member of the black race is called a "Negro," not "colored."

Males up to 16 are called boys; up to 21, youths.

Avoid feminine forms of words except actress, fiancée, hostess, laundress, postmistress, saleswoman. Do not use chairwoman, executrix, Jewess, mistress of ceremonies, Negress, poetess, protégée, sculpturess.

Use of the word "record" in comparisons should be made advisedly. "New record" is tautology. Give the former record and when established.

Shades of differentiation in innumerable words need to be respected to assure accuracy. For example: burglar, robber, and thief each has its own particular connotation and should be used accordingly. Be precise in using fired, laid off, dismissed, discharged or severed.

"Fulsome" and "replica" are examples of words at times used in an erroneous sense. The dictionary provides the answer when such questions arise.

Avoid popular vulgarisms. "Like" is not a conjunction. "Which" and "that" are not interchangeable. "We do not

have" is not optional for "We have not." Nor is "if" a synonym for "whether."

Also avoid expressions with fuzzy meanings. For instance, "to my knowledge" may mean either "as far as I know" or "I know." "Front-runner," properly meaning a horse that likes to run in front but lacks staying power, now is often applied simply to any contestant in the lead.

Coined words seldom are an improvement on the recognized. For instance, use of "man" as a suffix leads to atrocities like newsman and crewman.

Watch for words and expressions which through constant (and sometimes inaccurate) use have become clichés.

Thus, avoid use of the terms "flash fire" and "flash flood." Properly "flash fire" is accurate for a blaze fed by highly-combustible fluid or any fire spreading with incredible speed. In respect to flooding, "flash" is a specialized term for a rush of water let down a floodgate to permit passage of a boat.

Do not use the term "little man" in referring to the population generally or any segment of it. The term has no precise or defensible meaning in that connection and has long since become objectionable.

## PREFERRED--OR CORRECT

Alberta oil (*not* tar) sands  
body (*not* corpse)  
board of directors (singular verb)  
Briton (*not* Britisher)  
bureaus (*not* bureaux)  
Chinese (*not* Chinaman)  
censensus (*not* consensus of opinion)  
critical (*not* severe) condition  
different from (*not* than)  
Eskimo (plural Eskimos)  
government (singular)  
headquarters, obsequies, politics, scissors (all plural)  
Hudson's Bay Company (*but* Hudson Bay)  
Japanese (*not* a Jap)  
more than (*not* over)  
place (*not* lay) a wreath  
postpone (*not* postpone until later)  
prisoner or convict (*not* inmate)  
Scotsman (*not* Scotchman)  
severe (*not* critical or serious) injuries  
start (*not* commence)  
suffered (*not* sustained) injury  
taken (*not* rushed) to hospital  
until or up to (*not* up until)  
ultra vires of (the *of* is essential)  
widow (instead of wife or former mate of a dead man)

# TRICKY DISTINCTIONS

## Between:

adherence (mental)  
 affect (verb)  
 agree to (proposal)  
 allow (negative)  
 audience (listens)  
 balance  
 between (two)  
 bullet  
 cabinet  
 casket (small box)  
 chute (sluice, slide)  
 comprise  
 conscious  
 continual (repeated)  
 cut to half (reduce)  
 cyclone  
 deny  
 doubtless (concession)  
 effective  
 ensure  
 farther (distance)  
 fewer (number)  
 flaunt (wave)  
 forgo  
 happen  
 lend (verb)  
 license (verb)  
 like  
 meteorite  
 narcotics  
 obtain (get)  
 practise (verb)  
 prescribe  
 recollect  
 say, assert  
 script (handwriting)  
 ship  
 stalactite (hangs)  
 story (tale)  
 try to  
 United Kingdom

## And:

adhesion (physical)  
 effect (noun)  
 agree with (person or argument)  
 permit (positive)  
 spectators (see)  
 remainder  
 among (three or more)  
 cartridge  
 government  
 coffin  
 'chute (parachute)  
 compose  
 aware  
 continuous (constant)  
 cut in half (divide)  
 tornado  
 refute  
 undoubtedly (definite)  
 effectual  
 insure  
 further  
 less (quantity)  
 flout (disregard)  
 forego  
 transpire (become known)  
 loan (noun)  
 licence (noun)  
 as if  
 meteor (does not land)  
 drugs  
 secure (make fast)  
 practice (noun)  
 proscribe  
 remember  
 point out, reveal, indicate, explain (imply proof or fact)  
 scrip (certificate)  
 steamer (small coastal boat)  
 stalagmite (grows up)  
 storey (floor)  
 try and  
 Britain

The following meanings of commonly misused words are often forgotten:

**Momentarily**—For a moment (*not* at any moment).

**Presently**—In a moment (*not* at the moment).

**"Billion"** in Canada and the United States means 1,000,000,000—a thousand million. In England it means 1,000,000,000,000—a million million.

## TRITE EXPRESSIONS

Avoid use of present participles (words ending in -ing) as the first word in stories and never start with "today", yesterday" or "that."

The following are only a few of the worn-out expressions for which any alternative is an improvement:

as a matter of fact	miraculous escape
blanket of snow, fog	narrowly escape
completely ruin(ed)	new record
death's door	pass away
devastating flood	reaped a toll
dramatic	roundly denounce
flatly deny	stage is set
for the purpose of (use to)	started back in (year)
haled (correct) into court	totally destroyed
high-powered car	turn of the century
huddled (met)	went to the polls
in short supply	went up in flames
mete out sentence	

## BANNED WORDS

Though not all demonstrably improper or incorrect, the following words are not wanted in Gateway copy:

assertedly	jam-packed
authored	know-how
awfully	mortician
chorine	motivated
contacted	natator
deactivate	normalcy
decisioned	predator
educator	probe (investigate)
envision	quite
finalize	raze
funeral director	readied
gotten	reportedly
gutted	reputedly
gubernatorial	resultantly
hike (increase)	socialite
hit-and-run*	temblor
hospitalization	very
hospitalize	

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\*Except for convictions on leaving scene of accident.

## SPELLING

The Oxford English Dictionary is authority for spelling with the specific exceptions noted in this style book. Otherwise where optional forms are given, the preferred (first listed) is Gateway style.

Gateway style is -or, not -our, for such words as "honor" and "labor." The only exception is "Saviour."

Following spellings are Gateway style:

acknowledgment	jewelry
advertise	judgment
adviser	kidnapper
airplane	libellous
authorize	manoeuvre
axe	minimize
balloting	muskellunge
blonde	Nazism (not Naziism)
buses	offence
carburetor	organize
centre	partisan
chancelleries	phone (no apostrophe)
cheque	phony
cigarette	plow (not plough)
curtsy	program
defence	propeller
defensive	pyjamas
dietitian	quartet
dike	quints (not quins)
disfranchise (not disenfranchise)	sacrilegious
dispatch	sanatorium
dissociate (not disassociate)	sextet
drought	Shakespearean
dysentery	siege
employee	sizable
flyer	skis (not skiis)
gaiety	supersede
grey	teens (no apostrophe)
grippe	theatre
guerrilla	tranquillity
gypsy	tying (not tying)
hemorrhage	vilify
homey	weird
innocuous	whisky
inoculate	woollen
inquire	

Double the consonant in the past tense of a regular verb ending in a consonant *provided* it is a monosyllable or ends in -l. Otherwise just add -ed. Thus: slam, slammed; libel, libelled; rivet, riveted. Inevitable exceptions to this simplification of a complicated rule cannot helpfully be cited.

## TRICKY SPELLING

accommodate  
 Air Canada  
 analogous  
 Anglican Church of Canada  
 autogyro  
 bail out (of plane or jail)  
 Banque Canadienne Nationale  
 Britannia  
 Canadian Overseas Telecommunication Corporation  
 Canadian National Railways  
 Canadian Pacific Airlines  
 Cornelius Krieghoff

Court of St. James's  
 Cunard Steam-Ship Company  
 de Havilland (aircraft)  
 diphtheria  
 D'Oyly Carte  
 embarrass  
 exhort  
 exorbitant  
 fulfil  
 gauge  
 Giuseppe (*never* Guiseppa)  
 harass  
 instalment  
 interpretative (*not* interpretive)  
 liquefy  
 Magna Carta (*not* Charta)  
 permissible  
 preventive (*not* preventative)  
 Quebecer  
 rarefy  
 sheriff  
 skid road (*not* row)  
 Social Crediter  
 St. John Ambulance Association  
 Toronto-Dominion Bank

## TENSES

Selection of tenses in reporting statements must be based largely on judgment. In general when a statement is credited directly to a source the tense used follows the time element meant as:

(1) Prime Minister Pearson said today "tales of disunion among us" are the work of the Conservatives.

(2) Dizzy Dean claimed he will be at the top of the heap when the baseball season ends.

(3) He insisted that steps taken in 1964 were necessary to the country's well-being at the time.

When the credit is implied from a previous sentence, the indirect verb-form is used, as:

(1) Prime Minister Pearson said today that he never will consent to enter upon negotiations with the Conservatives. Tales of disunion among the Liberals were the work of the Conservatives.

(2) Dizzy Dean said his arm is in the best shape of his career. He would be at the top of the heap at the end of the baseball season.

(3) He recalled that steps taken in 1964 were criticized and even damned at the time. Yet they had been necessary.



## PUNCTUATION

In general, The Gateway avoids needless punctuation.

Do not use quotes on names of newspapers, magazines, and ships. Use quotes on names of plays, books, songs, movies.

When the last two or three words or phrases are connected by "and" or "or," don't use a comma before the conjunction. The period and comma are always placed before end quotation marks as a matter of typography: "Britain," he said, "is adamant."

Other punctuation marks are placed inside the quotation marks if they are part of the quotation; outside if they are not. Thus: Why call it a "gentleman's agreement"? But: He asked "Why?"

## USE OF HYPHENS

Correctly used, hyphens clarify copy. They are essential to unify adjectival phrases, making copy intelligible at first reading. Thus: wave-battered shore, down-in-the-mouth attitude, closed-shop agreement, open-and-shut case, ten-percent increase, five-year-old boy.

But hyphens are not needed when these phrases are not adjectival: The boy was five years old; an increase of ten per cent (note *per cent* is two words); an agreement for a closed shop.

Hyphens are only occasionally necessary in adjectival phrases compounded with adverbs: well-known title; widely-heard rumor. But: consistently complex explanations; horribly oversimplified rules.

Nor are hyphens needed where an organization's title is used adjectivally, since the title is unified in the reader's mind. Thus: a United Nations decision; the National League schedule; income tax exemption; old age pension.

## HYPHENS IN SPELLING

When a prefix ending in a vowel is joined to a word beginning with the same vowel, use a hyphen, thus, anti-imperialism, re-establishment, co-operate.

Compounds of pre- whose second part begins with "e" or "i" use a hyphen: pre-eminent, pre-issue.

Use a hyphen to differentiate between words of different meanings but same or similar spellings (recover and re-cover; correspondent and co-respondent).

A hyphen sometimes clarifies a compound word so long or unusual as to be confusing without it: post-revolutionary, ultra-fashionable, co-worker.

Use a hyphen to separate a prefix from a proper name: post-Aberhart, anti-Manning.

The prefix ex- and the suffix -wide take the hyphen: ex-champion, country-wide.

The following, not all of which can be resolved into stated principles, are hyphenated:

air-line mileage	half-dozen
cease-fire	inter-allied
cobalt-60	lieutenant-governor
commander-in-chief	machine-gun
counter-attack	order-in-council
dollar-a-year man	over-all
free-lance	post-war
French-Canadian	pre-war
French-speaking Canadian	sergeant-at-arms
Governor-General	teen-age (adjective)
governor-in-council	teen-ager
half-baked	trans-Pacific

#### One word (no hyphens):

airfield	lineup (noun)
airline (carrier)	makeup (noun)
airlift	northeast
airport	oilfield
bilateral	overall (garment)
bilingual	pallbearer
blackout	percentage
breakdown	pickup (noun or adj.)
businessman	pipeline
byelection	playoff
bylaw	radioactive
bypass	rearguard
byline	setup (noun)
catchline	southeast
checkoff	sometime
dateline	streetcar
goodbye	strongpoint (military)
goodwill (noun)	subcommittee
heyday	summerfallow
highlight	transatlantic
holdup	undersecretary
keynote	walkout
layoff	wartime
leeway	weekend

#### Two or more words (no hyphens):

air force	newspaper man
air line (distance)	newspaper women
all right	pay day
business woman	per cent
dining room	some day
en route	straight jacket
half a dozen	under way

## ABBREVIATIONS

Omit periods in all-capital abbreviations (YMCA, AFL-CIO, CNR, MP, UN) unless the abbreviation is geographical (U.S., B.C., P.E.I.) or forms a common word (C.A.P.) or is a single letter (E.).

Use periods in lower-case or mixed abbreviations (No., Ont., Co., Ltd., lb., f.o.b., m.p.h., B. Comm.) except for abbreviations that begins and end with a capital such as PhD, PoW, MiG.

Use periods with initials of persons (J. A. Smith).

(Mixtures will occur: J. A. Doe, MA, B. Comm. Plurals are MPs, PoWs; possessives MPs' and MP's.)

Abbreviations for months: Jan., Feb., Aug., Sept., Oct., Nov., Dec. Others not abbreviated.

Say "Jan. 10" but "November, 1959," "in November." Avoid "in the month of November" or "in the year 1959." Never use Jan. 10th.

Terms like 69th, 31st, or VIII require no periods.

Style is a.m. and p.m. But no periods in MST or EDT. Nor in DDT (dichlorodiphenyltrichloroethane). Correct name of the weed-killer is 2,4-D.

Avoid "etc" unless in textual quote.

## NUMBERS

Spell out numbers under 11 (i.e. one to ten) except in sport scores (7-0), betting odds and votes (7 to 0), time of day (8 a.m.) and tabulations such as party standings. Use comma for thousands: 1,500. Write: 10 million, not 10,000,000. But: one million. If you must start a sentence with a number, spell it out.

Use figures for all numbers with fractions ( $9\frac{3}{4}$ ) and decimals (9.75). Spell out and hyphenate fractions used alone (three-quarters). But omit hyphen between numerator and denominator when one or the other already contains a hyphen, as one twenty-fifth, three ten-thousandths.

Use figures for ages, even under 11. Thus: Among those hurt were two children, Bobby Jones, 8, and his sister Janice, 3. But, the story appeared on Page Four. Write: A four-page booklet; the eight-year-old boy.

To avoid ambiguity, write "increased to 15 per cent from 10 per cent" (not "increased from 10 to 15 per cent") or "increased by 5 per cent to 15 per cent."

## PRONOUNS AND ADVERBS

Avoid pronouns in phrases which entail referring to the same individual in two persons, grammatically speaking. Example: "Mrs. Jones charged Mrs. Black said she was in love with her husband."

Also avoid scrambled pronouns as: "Mrs. Jones charged Mrs. Black 'said I was in love with her husband.'"

The difficulty may be obviated by quoting a full sentence or only the part of the sentence which does not include pronouns—and by using quotes only when the matter is worth quoting.

Watch position of adverbs—keep them next to verbs if possible. Avoid: "Sentenced to three days in jail today."

## SPLIT INFINITIVES

With rare exceptions, split infinitives are condemned. Thus, avoid: "He decided to *quickly* depart."

However, the practice of splitting compound verbs is no way objectionable. It is not wrong to say: "This will *probably* be confusing."

## POSSESSIVES AND PLURALS

In general the possessive case of singular words ending in "s" is formed by adding the apostrophe, as Burns'.

Distinguish between plurals ('90s, MPs) and possessives which need the apostrophe.

## CONCISENESS

Eliminate superfluous "thats" but be *sure* to retain clarity. Similarly "Monday" usually means as much as "on Monday."

Unnecessary use of "who is" and "who are" should be avoided.

*Loose*: "Mr. A. A. Anderson, who is the oldest man in the party, will announce the change which is effective tomorrow."

*Tight*: "Mr. A. A. Anderson, oldest man in the party, will announce the change effective tomorrow."

Take care not to delete articles improperly at the start of stories.

## DIRECT QUOTATIONS

Direct quotes, properly used, brighten any story. Important statements or announcements running 150 to 300 words often are presented more quickly, more accurately and more satisfactorily by full quotation. But paraphrasing is preferable to direct quotation if a speech or document is long or involved.

Sometimes it is proper to enclose in quotation marks words or phrases in political controversy or used ironically or oddly. But avoid sprinkling copy with this sort of quotation. If the meaning is clear—and it usually is—the story reads better without the quotes.

## DURATION AND AGE

In general, terms denoting age apply to persons and things; terms denoting duration apply to action.

Avoid “six-year-old murder” when what is meant is a murder six years ago, and “15-day-old strike” referring to an unfinished strike 15 days in progress.

Distinguish between completed and continuing action. “The 15-day strike” (*never* “15-day-old”) may be correct for a strike completed in the past, but it is not correct for a strike still in effect after 15 days.

## NEWS FROM UNNAMED SOURCES

Most news stories, other than routine coverage of council meetings or other fixed events at which the reporter is present, are obtained by the communication of fact or belief from one or more individuals to another.

That is, from people who know the facts to a questioning reporter.

Often the names of people from whom information is obtained are not important to a story. Few reporters, for instance, would clutter up their report of a food poisoning epidemic at Lister Hall with the name of the hospital clerk from whom they obtained a list of the sick over the phone. The identity of the hospital is there, and it is hardly likely that the clerk would have any reason to issue a false list.

But there are many cases in which the naming of sources is highly important. The name itself may be news. Or the fact (or opinion) is such that someone must bear responsibility for it.

However, many important stories are obtained from people who cannot be publicly named. For instance, as in the case of many a spot break, no reporter is present at a board of governors meeting, or the meetings of the students' council executive, to name two possibilities.

Matters may develop at such places that are of great public interest, and yet would never be made public if it were not for some reporter and the relationship that exists between him and someone closely concerned with the meeting or situation in question; someone whose name cannot be made public without jeopardizing his position.

Such stories are usually matters of *fact*; *spot* stories like the projected end of a janitors' strike, carried on the word of a "high union official"; and *discovery* stories, like that on the inability of some students to find parking space, carried as "it was learned Tuesday," with campus parking officials mentioned further down.

But there is a second class of such stories—stories of *belief* or *opinion*: situationals, roundups or follows based on what people think about a given set of facts or about what other people say or think.

Every such story must be really weighed from the points of view of public interest (news importance), fairness and balance in handling (of which fairness is an aspect).

Most stories of *belief* or *opinion* are on controversial subjects, otherwise they wouldn't be news.

On any controversial subject, a belief or opinion is automatically questioned by readers who do not hold the same belief or opinion.

Therefore, it is transcendently important that such stories be fair.

## POINTS TO WATCH

Following is an outline of points to observe in handling news stories in which it is impossible to name a source for the given information:

1. Distinguish sharply between matters of *fact* and matters of *belief* or *opinion* (and remember both may occur in the same story).

2. Be sure of your sources. (Normal tests of a source are his past history in such matters; whether he has an ulterior motive; whether the information given can be easily and quickly proved or disproved.)

3. On any important story, whether of fact or opinion or a mixture of both, tell the editor what the source is. (It is realized many background stories are a synthesis of information gathered by chance and design from many people over a period of time—part of a reporter's general knowledge. This will usually be obvious in the story if it is properly written. In any case the source or process, whether immediate or gradual, must be known to the editor on any story on a controversial subject.)

4. In reporting matters of controversial opinion, say the person from whom the information was obtained declined to permit use of his name.

5. Avoid quotation marks around either fact or opinion ascribed to an unnamed person.

6. Make sure that no unsourced beliefs or opinions are so written as to be attributed to The Gateway. Cough them in terms that do not imply unquestioned truth.

7. Do not make the mistake of giving a spot look to what is really situational or background material. On matters of controversy, particularly political controversy, it is not The Gateway's job to answer one side of a stated case by presenting the other side on a spot basis from unnamed sources. But it may well be part of The Gateway's job to place the whole matter in perspective by a studied situational in which attitudes of one side or both may have to be referred to without using names.

(When this is so, make sure that the opinions on which the reporting of such attitudes is based have been obtained from the people who have the right to express them, and knowledge of the subject: responsible members of students' council, or the council president, etc.)

8. If The Gateway is approached by any individual with a defence of students' union policy or the policy of any group, or an attack on it, the individual should be told that it can be used only under his name.

9. Do not use the term "spokesman" except in those cases in which an official gives us information as the authorized person for that purpose.

## CAPITALIZATION

The Gateway follows a modified downstyle. This is the basic rule:

*Capitalize all proper names, trade names, names of associations, companies, clubs, religions, language, nations, races, places, addresses. Otherwise lower case is favored where an option exists.*

For instance, capitalize names of specific institutions (University of Manitoba) but lower-case when the full name is not used (the university).

Correct capitalization depends largely on accurate observation of the way in which a word is used, its meaning in a given context. Thus:

"The government counted on 30 seats from the Prairies" (geographical area) but "storm clouds lay low over the prairie" (localizing).

"The trial was held at Lindsay court house" but "Lee surrendered at Appomattox Court House" (an actual village); "They arrived at an Edmonton station" but "the plane crashed at Fairmount Station" (a place name); "Los Angeles met the Mets at the Polo Grounds" but "sports facilities range from bowling greens to polo grounds."

What may appear at first glance to be inconsistency may well be correct capitalization based on meaning.

Capitalize names of planets, stars and constellations, as Saturn, the North Star, Orion. But lower-case earth, sun, moon.

Capitalize the East, the West, the Maritimes, the Prairies, the Arctic, the Far East, the Orient, Western Canada, Eastern Canada, Northern Alberta. Write easterner, westerner, but Maritimer. Mere direction or position is not capitalized.

Capitalize Lake, River, Mountain, Strait, etc., when preceding or following the specific term.

Capitalize eras named for specific events, as the Renaissance, the Restoration, the Industrial Revolution; but lower-case dark ages, middle ages, Victorian age, Ming dynasty, 20th century.

Capitalize personal nicknames (as the Old Man) or such as Reds for Communists, the Silver City for Trail, the Iron Curtain.

Use lower case after a hyphen in Chinese compound names, as Chiang Kai-shek.

Capitalize foreign names beginning with a lower-case word (von, de, des, di, la, lo) only when they start a sentence. But note a few start with a capital.

Capitalize first and principal words in titles of books, songs, poems, plays, and works of art generally.

Capitalize The in The Gateway, but not in the names of other newspapers, as the Edmonton Journal, the Trail Daily Times, the Calgary Herald.

Lower-case students' union, students' council—note where the apostrophe goes—students' union president, but—President of the Students' Union.

Lower-case and abbreviate faculty or school names except when used in full, as the Faculty of Education, but Joe Blow, ed 3. The proper abbreviations appear below:

Agriculture	ag
Arts	arts
Science	sci
Commerce	comm
Dental Hygiene	dent hyg
Dentistry	dent
Education	ed
Engineering	eng
Household Economics	house ec
Law	law
Medicine	med
Nursing	nursing
Pharmacy	pharm
Physical Education	phys ed
Physical and Occupational Therapy	phys therapy
Graduate Studies	grad studies



# Libel

"A libel is a false statement about a man to his discredit."

This definition by an English judge is quoted by Alexander Stark, secretary-treasurer and solicitor of the Toronto Star, in a brochure *Dangerous Words*, available in any good library.

The law which protects the good name of a person is the law of defamation. It has two branches: spoken defamation is slander; written defamation is libel.

Stark quotes the textbook definition of libel as: "any written or printed words which tend to lower a person in the estimation of right-thinking men, or cause him to be shunned or avoided, or expose him to hatred, contempt, or ridicule, constitute a libel"

Never write a libellous story or a story about which there is the slightest doubt. If in doubt, consult first with a senior editor, who will decide whether or not the story can be printed.

A libel may be contained in an editorial, a news item, an advertisement, a photograph, a cartoon, or in any other form which the printer's ink may take.

It may be accidental or unintentional; it may be deliberate or malicious. The words themselves may be harmless, but the context and by the unusual way in which they are used, they may derive what is called an innuendo which is libellous.

The story may be harmless, but its headline may be libellous.

The following is taken from the Canadian Press summary of Canada's libel laws. The conscientious Gateway reporters will learn them.

When a story is known to be libellous, kill it at once.

When even a slight doubt exists, order the story concerned withheld from publication pending check. On completion of the check, kill or release promptly.

Every editor and reporter conscious of his responsibilities will inscribe the following indelibly upon his memory:

Statements damaging to reputation never are privileged unless there is an affirmative legal basis making them so. They are not always privileged even when coming from officers of the law, particularly when they refer to charges not yet made formally.

An untrue report which injures a person's reputation renders newspapers liable to damages. So does any report which is false and defamatory, that is, disparaging or injurious to the profession or business of any individual or corporation, or calculated to expose the party to hatred, ridicule, or contempt.

A true statement of fact is not actionable even if defamatory; but the truth of the statement may be difficult, or even impossible, to establish.

Accuracy alone is not a protection against libel. But in general a fair and accurate report of any news of public interest is not dangerous.

When in doubt, consider whether the story ever would be missed. Often it wouldn't, but if it appears essential, write it safely, accurately and fairly.

This is one subject which must be kept under absolute control. Thoughtlessness or carelessness regarding libel simply cannot be tolerated.

## PRIVILEGED REPORTS

Certain reports are privileged, that is, not actionable unless malice in publication can be established.

Thus, with this qualification, fair and accurate reports are privileged of:

(1) Proceedings publicly heard before any courts exercising judicial authority;

(2) Proceedings in the Senate or House of Commons, in any provincial legislature, or in any committee of such bodies;

(3) Public meetings;

(4) Any meeting (except where neither public nor press is admitted) of a board or local authority constituted under a public act, or any committee of such bodies. Included are any municipal council, school board, board of education, department of health, local board of health.

(5) Any bulletin, report, notice or other document issued for the information of the public from any government office or department, medical officer of health or local board of health.

(6) Any notice or report issued by any government or municipal official, commissioner of police or chief constable, for the information of the public, and published at his request.

A fair and accurate report need not be textual or complete. It may be textual in part or a fair synopsis or both.

Also privileged is fair and honest comment on matters of public interest. It is sufficient if the comment be fair and

honest, whereas statements of fact to be privileged must be true.

Public interest is roughly synonymous with news value. Publication in Alberta on the grounds of public interest may be actionable in other provinces.

Reports of juvenile court trials are not privileged except with leave of court. The juvenile court has jurisdiction to try persons under certain ages and to try adults who contribute to juvenile delinquency. In all such cases nothing indicating the identity of the child—name of child or parents, name of school attended or of institution in which he has been detained—is permissible without special leave of the court.

Boys and girls under 18 are tried in juvenile court in Quebec, Manitoba and British Columbia; under 16 in Newfoundland (family court), Nova Scotia, New Brunswick, Prince Edward Island, Ontario and Saskatchewan. In Alberta, boys under 16 and girls under 18 go to juvenile court.

Under certain circumstances trials of children of more than 14, charged with graver offenses such as murdered, are held in ordinary courts. There is no prohibition against publishing a fair and accurate report of such trials.

Privilege in writs: The fact a writ has been issued against a person may be published but care should be taken not to reproduce defamatory allegations in a writ since such statements are made *ex parte* and not in open court where they may be disputed.

# Odds 'N Ends

## INTERVIEWS

If you are given an assignment to interview someone, don't phone him and ask "Any news?" He will probably give a negative answer. It would be better if you went to see the man in his office, or over coffee, if circumstances permit.

When you do go to interview someone, try to be reasonably well-dressed. You won't create a good impression if you are wearing a dirty old sweatshirt, a pair of faded jeans and tennis shoes. You don't have to wear a shirt and tie, though that is preferred (for males), but you should be well-dressed.

Talk to the person about his line of business, gathering all the background information you can, before you get on to the subject of the interview.

## ASSIGNMENTS

Assignments are to be completed as soon as possible after they are handed out. They should be completed, at the latest, by 8:30 of the press night for which the story was assigned.

If an assignment cannot be completed on time, the reporter should tell the news editor verbally and give him a full memo with all information he has managed to collect and a detailed reason why he was unable to complete the work. When an expected assignment fails to turn up, editors get mad and say bloody hell all over the place.

## VISITING PRIVILEGES

Reporters should come in to the office once a day to check the assignment book for any new assignments and to check the bulletin board for any messages or notices directed to them. This is important, because such messages might concern important stories. Also, you might get in on a good bull session.

## BYLINES

Bylines (see glossary) are awarded by editors for exceptionally well-written stories or for stories which have taken time

and effort for the reporter to dig up. Bylines are also called blamelines.

## **CARD PLAYING**

There is no card playing, crossword puzzle doing or any other sporting activity in The Gateway office during press hours.

## **EDITORIALS AND COLUMNS**

Staff members of The Gateway are urged to write editorials and/or columns. They should be submitted to the Editor-in-Chief.

## **CO-OPERATION WITH OTHER MEDIA**

The Gateway is willing to assist commercial newspapers, radio and television only so long as such assistance is not used to scoop The Gateway. Only senior editors can deal with outsiders.

## **DISCRETION POLICY**

The Gateway, like all newspapers, cannot avoid unfavorable contact with the public. It has become policy not to encourage unnecessary invective.

It is for this reason that reporters are encouraged to be careful when dealing with the public. All complaints should be referred to a senior editor. Non-Gateway persons are not permitted to read Gateway stories prior to publication.

## **PHONE NUMBERS**

It is the policy of The Gateway to protect its editors. For this reason reporters are requested not to give out phone numbers or addresses of editors unless the reporter is satisfied that the person desiring this information has a legitimate reason. Cranks—and there are lots of them around—do not have legitimate reasons.

## **EDITORIALIZING**

Leave editorializing to the editors and the edit page. News stories should be objective, impersonal and free of reporters' opinions.

## **LIQUOR**

University rules forbid alcoholic beverages on campus. This includes that black corner in the darkroom and under the EIC's desk.

## MEMOS

It is not intended that The Gateway should develop into an impersonal corporation. However, it is often essential for written memoranda to be used in passing information. Memos should contain the name of the person for whom they are intended, the name of the sender, the date, and the information.

## NEWS TIPS

Reporters should always be on the lookout for possible stories and printable scandals. Make friends with your professor, with the janitor, and with the clerk in the accounting office. These people might have information that is invaluable to us. Keep your ear tuned to the unusual.

## TYPEWRITERS

Gateway reporters on Gateway work have priority 24 hours a day to Gateway typewriters and have access to every typewriter in SUB except for the three in the SUB office. Mechanical breakdowns should be reported to the EIC. Typewriters are not to be removed from the office without the permission of an editor. They are never to be taken home. Non-Gateway people are permitted to use office typewriters when staffers do not require them.

## ABCs

Remember the ABCs of good news writing: Accuracy, Brevity and Clarity.

# Glossary

The journalistic world is colored, as are all specialized fields, with its own peculiar terminology of slang, abbreviations, and technical terms with which the layman is not familiar. The following list includes and defines those terms most widely used:

**AD**—Advertisement.

**ADD**—Additional news material appended to a story.

**ADVANCE**—A story concerning a future event.

**AGATE**—Type measuring 5½ points in depth. Newspaper columns and advertisements are measured by agate lines, fourteen equaling one column inch.

**ANGLE**—Aspect of a news story.

**ASSIGNMENT**—A reporter's designated task.

**ASSIGNMENT BOOK**—Record of assignments.

**ASSIGNMENT MAN**—A reporter usable for general commissions.

**BALANCE**—Headlines of the same length and type face placed on opposite sides of a page and in the same position are considered "balanced".

**BANNER OR BANNER LINE**—A page-wide head in large type.

**BEAT**—A reporter's regular territory for news coverages. Also, said reporter after finishing his story. Also, a story published solely by one newspaper.

**BEN DAY**—Term referring to mechanical process for shaded line engravings.

**B.F.**—Bold or black-faced type. See *Bold Face*.

**BLIND INTERVIEW**—An interview which does not reveal the name of the interviewed person—e.g., "a government spokesman said."

**BLOODY HELL**—Accepted words used by editors denoting displeasure.

**BLURB**—One or two paragraph story publicizing event, person or club meeting. Same as **ITEM**, **PLUG**.

**BODY TYPE**—Type in which the major part of a publication is set. Contrasts with display type.

**BOIL DOWN**—To shorten a story.

**BOLD FACE**—Bold or black-faced type, as agate B.F. or minion B.F.

**BORDER**—Type-metal strips used to box a story or head.

**BOX**—Type bordered by rules.

**BRITE**—Lively, humorous story.

**BULLETIN**—Significant last-minute news.

**BULLETS**—Dots at beginning of paragraphs to give emphasis.

**BYLINE**—Signature above a story.

**CALGARY**—City of Sin.

**CAPS**—Contraction for “capitals.”

**CAPTION**—Explanation of a photograph, illustration or diagram.

**CAT**—Furry, four-legged animal that goes meow.

**CHEESECAKE**—Slang for pictures in which feminine legs are generously revealed.

**CLEAN COPY**—Copy needing little or no revision.

**CLIPS**—Clippings from newspapers or morgue files.

**COL.**—Column.

**COLOR**—Details added to story (visual, sensuous) for reader appeal.

**COLUMN**—A department regularly published. Also a row of type.

**COLUMN INCH**—Measure by which advertising is sold, one inch in length and one column in width.

**COLUMN RULE**—A thin metal plate, which is type high and is used to divide one column from another, not usually used in *The Gateway*.

**CONDENSED TYPE**—Type which is narrower than standard width; other widths include standard, extended and extra-condensed.

**COPY**—Matter to be printed; that is, news manuscript, advertising text, pictures or illustrations.

**COPY BOY**—Boy who carries copy or performs errands in an editorial room.

**COPY DESK**—Desk where copy is edited and headlined.

**COPY EDITOR**—See *Copyreader*.

**COPY PAPER**—All *Gateway* stories are typed on small sheets of paper, double spaced for editing room, with the type-writer margins set 54 spaces apart.

**COPYREADER**—Newsroom employee who reads, edits, and headlines manuscript.



- COUNT**—Length of a story in column inches.
- CUB**—An unseasoned reporter.
- CUT-IN LETTER**—A large initial letter which begins a paragraph and protrudes above the usual type line.
- CUTLINE**—Caption for a cut.
- CUTOFF**—A rule across a column or columns to separate one part of the page from the rest of it.
- DASHES**—Short lines which separate parts of a headline, and stories, and stories from each other. Normally, dashes separating parts of a headline are short and those separating stories somewhat longer.
- DATELINE**—Place of origin put at the beginning of non-local news. Also, the top line of a page giving the publication date.
- DEAD**—News material, especially type, that is no longer usable.
- DEADLINE**—The time when a story must be completed or an edition go to press.
- DECK**—Part of a headline.
- DESK**—The copy desk, where stories are edited and headlined.
- DIG**—Go after more facts, more details.
- DIRTY COPY**—Copy containing many corrections.
- DOWN STYLE**—Use of small or lower-case initial letters in words whose first letters are often capitalized; minimum use of capital letters.
- DROP HEAD**—A headline which accompanies a streamer.
- DUMMY**—Diagram showing the layout of a page; term sometimes applied to Editor-in-Chief.
- DUPE**—Carbon copies of a story.
- EARS**—Small boxes appearing in the upper corners of the front page, containing funny words (if the editors feel witty enough).
- EDITORIALIZE**—To include opinion in a news story or headline.
- EIGHT-POINT**—Size of type—one-ninth of an inch high—used for the body of stories.
- EM**—A measure of type width corresponding to the point size of the type in use; e.g., in 6-point an em is six points. It is the square of any given size of type.
- EN**—One-half em.
- ETAOINSHRDLU**—An unusable line of type made by a typesetter's running his fingers down a row of keys on a typesetting machine; famous Gateway reporter.
- EXCHANGES**—Copies of other newspapers received on an exchange basis.

**EXTRA**—A newspaper edition other than a regular one.

**FACE**—The printing surface of type or of a plate.

**FEATURE**—A story which, though timely and interesting, is not exactly news. Also, the significant fact of a story. To feature a story is to give prominence to it.

**FILLER**—Material that can be used at any time or to fill space.

**FINGERNAILS**—Slang for parentheses; also, appendages of the fingers of newsroom employees, usually unclean.

**FIVE Ws AND ONE H**—Who? What? When? Where? Why? How?

**FLAG**—The newspaper title appearing on the first page.

**FLASH**—A message giving the first brief news of an event.

**FLUSH HEAD**—A headline with lines set flush to the left but ending raggedly at the right.

**FOLD**—Place where the half-fold is made in a newspaper.

**FOLLOW OR FOLLOW-UP**—A story giving later developments of one printed earlier.

**FOLO**—Follow; instruction to reporter to obtain new developments of a story.

**FONT**—A complete assortment of type of one style and size.

**FORM**—A page of type locked in a chase and ready for the press.

**FORMAT**—The size, shape, style, and appearance of a book or publication.

**FORMS CLOSE**—The deadline date on which all copy and plates must be available.

**FYI**—For your information.

**HAIRLINE BOXES**—Thin-line boxes.

**HAND-SET**—Type set by hand.

**HANGING INDENT**—Type set with the first line flush and with the remainder indented at the left.

**HEAD**—Short for headline. Also, the headings of several news stories.

**HEADSHOT—HEDSHOT**—Picture of a person's face, usually one column by three inches.

**HOLE**—Vacancy on a page blamed on stupid Makeup Editor.

**HUMAN INTEREST**—A story or phase of the news appealing emotionally.

**INDENT**—Instruction to compositor to start a line a specified distance in from the margin.

**INITIAL LETTER**—The first letter in a piece of copy, set in a size of type larger than that of the rest of the copy.

**INSERT**—New copy to be incorporated in a story that has gone to the composing room.

**INTERVIEW**—A conference for the purpose of obtaining news.

**ITAL.**—Italics.

**JUMP**—The carrying of a story from one page to another.

**JUMP HEAD**—A headline identifying a continued story.

**JUMP LINES**—Lines indicating continuation of a story from one page to another.

**JUNKED**—Story filed in the nearest wastebasket, file 13, or the circular file.

**JUSTIFYING OR JUSTIFICATION**—Spacing out a line to fill the column width.

**KILL**—To exclude from copy; to destroy a story in type.

**KICKER—KAPS 'N KICKER**—Two-line caption underneath a picture.

**LAYOUT**—A sheet ruled into columns representing a page on which the positions of stories or of stories and advertisements are indicated.

**L.C.**—Lower-case or small letters as distinguished from capital letters.

**LEAD**—(pronounced leed)—The introduction (sentence or paragraph) of a news story: the chief story of the day; a hint which may lead to a story.

**LEAD** (pronounced led)—Thin metal pieces for spacing out lines of type; to lead out a story is to space out a story.

**LIBEL**—A false or defamatory presentation.

**LIBRARY**—Files of newspaper clippings and other reference material. Also called Morgue.

**LINE**—A unit of measuring space, one-fourteenth of a column inch. Also, main story; story given most play.

**LOCALIZE**—To emphasize a story's local aspects.

**MAKEUP**—The placement of stories, pictures, and advertisements on a page.

**MAKEUP EDITOR**—Editor who plans the makeup.

**MASCOT**—Animal, sometimes in the form of a white rat, i.e. Regina, giving comfort and guidance to newsroom employees.

**MASTHEAD**—The editorial-page heading that supplies information about the newspaper. Such information includes the publishing company, some officers thereof, the names of some of the officials of the publication, place of business and editorial offices, subscription rates and similar ownership, editorial, and distribution facts.

**MORE**—Word written at the end of each page of copy, except the last, as an indication that more material follows.

**MORGUE**—A reference file of newspaper clippings and other useful information.

**MUST**—Instruction on copy meaning that it must be printed without fail.

**NEWSROOM**—Place where all the news is handled.

**NOSE FOR NEWS**—Aptness in sensing news. What good Gateway reporters and Durante have.

**OBIT**—Obituary: general biographical information, not necessarily pertaining to deceased persons.

**OFFSET**—Process of photographing copy and transferring the negative to a zinc plate for printing from an inked rubber roller.

**OFF-THE-RECORD**—Not to be printed; a statement never given to good Gateway reporters.

**OVERLINE**—Caption appearing over a cut or over regular headlines.

**OVERSET**—Type set in excess of that needed to fill the paper.

**PAD**—To elaborate and include more details than those necessary to make the story clear.

**PAGE PROOF**—Proof of the whole page.

**PARA (S)**—Paragraph (s).

**PICA**—Twelve-point type ( $\frac{1}{6}$ -inch high).

**PIX**—Pictures.

**PLAY**—Emphasis given to story through length, size of head, additional subheads, bold face type, etc., position of story on page, larger type size for leads.

**PLAY-UP**—To display a story prominently.

**POINT**—Measurement for type sizes, a point being  $\frac{1}{72}$  of an inch.

**POLICY**—A newspaper's stand on a public issue.

**POLICY STORY**—Story designed to serve the policy of the publisher.

**PROOF**—An imprint of type on paper taken so that errors may be corrected.

**PROOFREADER**—One who corrects proof against the copy.

**PULL A PROOF**—Obtain an impression of type.

**PUNCH**—A vigorous, snappy quality in words, stories, and headlines.

**QUOTE**—Quotation.

**RELEASE**—An instruction to print a story set earlier and held for later disposition—rarely heeded by The Gateway.

**RIM**—The outer edge of the desk, usually in the shape of a horseshoe, where copy is edited and copy editors sit.

**RULE**—A metal strip which is the height of the type and prints as a line. Column rules make the printed lines separating the columns of a paper.

- RUN**—To run a story is to print a story.
- SACRED COW**—Slang for material of interest to the publisher or superior editors which must be printed—term also applied to a Social Crediter.
- SCOOP**—An exclusive story printed by only one paper.
- SECOND DAY**—Story developing out of one printed previously.
- SEX**—Encouraged.
- SHORTS**—Relatively unimportant brief notes. Article of girls' clothing revealing generous portion of legs; see Cheese-cake.
- SIDEBAR**—A secondary angle to a story already carried that rates a separate story because it would cloud the original story if included.
- SIX-POINT**—Smallest type size—one-twelfth of an inch high. Sometimes used in Short Shorts.
- SKYLINE**—A major story positioned across the top of the page. Term denotes play rather than style as in ZIPPER.
- SLUG**—Notation placed on copy to identify the story; a guideline in type; a Linotype line.
- SMASH**—A sensational story which dominates a page.
- SOB STUFF**—Stories that are sentimental and designed to appeal to the sympathy of the reader.
- SOLID**—Type set without leads separating the lines.
- SPOT NEWS**—Unexpected, live, important news.
- SPREAD**—A chief story and its auxiliary stories; a story requiring a head at the top of a column; also used at time to indicate the head itself.
- STANDING HEAD**—Head kept on hand for repetition.
- STET**—Let it stand [from Latin].
- STORY**—An article written by a reporter.
- STRAIGHT NEWS**—An unembellished account of news facts.
- STYLE BOOK**—Rules of style governing a paper.
- SUMMARY**—A brief statement of a news story.
- SUMMARY LEAD**—A lead incorporating answers to the five Ws and one H.
- TABLOID**—A small-sized newspaper (generally half the size of a seven-column newspaper), which is usually illustrated.
- TAKE**—A section of a story sent to the composing room by the copy editor or given to an operator by the copycutter; One page of a news story.
- TEN-POINT**—Type size used to give greater emphasis to leads.

**TIGHT**—Paper has little space left. Stories are to be kept to minimum length. Also, general condition of newspaper editors at a news conference.

**TIME COPY**—Copy held for later use after it has been set.

**TR.**—Transpose.

**TWO-TEN LEAD**—Lead set two columns wide in ten-point type. Other size is one-eight lead.

**TYPO**—Typographical mistake.

**U AND L OR C AND L**—Upper and lower case.

**UNDERLINE**—Explanation under a cut.

**UNQUOTE**—Indication of the end of a direct quotation.

**UP STYLE**—Opposite of down style, in that initial letters of words are capitalized.

**WIDOW**—A short word or part of a line which stands alone on the last line of a paragraph of body type.

**WRONG FACE OF WRONG FONT**—Type differing in style or size from that specified.

**YELLOW OR YELLOW JOURNALISM**—Sensational. (See U of S Sheaf).

**ZERO HOUR**—Last minute for receiving news before the paper goes to press.

**ZIPPER**—Brite or feature story, often appealing to the emotions. Generally positioned on bottom of page one.

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